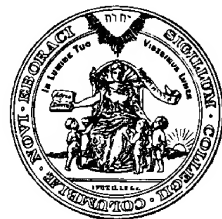


Columbia University
in the City of New York



Department of Music

Felix Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

Serie B.

Größere weltliche Gesangwerke.

PARTITUR.

- | N ^o | |
|----------------|---|
| 114. | Musik zu Antigone von Sophokles. Op. 55. |
| 115. | Musik zu Athalia von Racine. Op. 74. |
| 116. | Musik zu Oedipus in Kolonos von Sophokles. Op. 93. |
| 117. | Musik zu Sommernachtstraum von Shakespeare. Op. 61. |
| 118. | Die erste Walpurgisnacht. Ballade von Goethe. Op. 60. |
| 119. | Festgesang an die Künstler nach Schillers Gedicht. Op. 68. |
| 120. | Festgesang zur Säcularfeier der Erfindung der Buchdruckerkunst. |
| 121. | Die Hochzeit des Camacho. Komische Oper in 2 Acten. Op. 10. |
| 122. | Heinkehr aus der Fremde. Liederspiel in 1 Acte. Op. 89. |
| 123. | Loreley. Unvollendete Oper. Op. 98. |
| 124. | Concertarie für eine Sopranstimme mit Orchester. Op. 94. |

N^o 115. Musik zu Athalia von Racine. Op. 74.

Leipzig, Verlag von Breitkopf & Härtel.

ATHALIA

von Racine.

MUSIK
VON

Serie 15. N^o 115.

Mendelssohns Werke.

FELIX MENDELSSOHN BARTHOLDY.

Op. 74.

OUVERTURE.

Maestoso con moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in C.

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in D.A.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Maestoso con moto.

This page of musical notation is a score for piano and orchestra. It consists of 14 staves. The top two staves are for the piano, with treble and bass clefs. The next six staves are for the orchestra, with various clefs and key signatures. The bottom four staves are for the piano again, with treble and bass clefs. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). There are also articulation marks like accents and slurs. A repeat sign is visible in the middle of the page. The page is numbered 2 (260) in the top left corner.

Key features of the notation include:

- Staff 1 (Piano Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 2 (Piano Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 3 (Orchestra Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 4 (Orchestra Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 5 (Piano Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 6 (Piano Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 7 (Orchestra Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 8 (Orchestra Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 9 (Piano Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 10 (Piano Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 11 (Orchestra Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 12 (Orchestra Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 13 (Piano Treble):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.
- Staff 14 (Piano Bass):** Starts with a *f* dynamic, followed by a *mf* dynamic and a *p* dynamic. It ends with a *f* dynamic and a *ff* dynamic.

This musical score page contains measures 115 through 119. It features a piano accompaniment and a vocal line. The piano part is written for both hands, with the right hand playing a complex, flowing melody in the treble clef and the left hand providing a steady bass line in the bass clef. The vocal line is in the soprano register, with a treble clef and a key signature of one flat. The music is in 4/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in measure 119. The page is numbered (261) 3 in the top right corner.

This page of musical notation is a page from a score, likely for a piano. It features multiple staves with various musical notations. The notation includes dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *pizz.* (pizzicato). There are also performance instructions like *pizz.* and *pizz.* with a *p* dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs. The page is numbered 4 (262) in the top left corner.

This page of musical notation, page 5 of 263, features a grand piano score. The notation is organized into systems of staves. The upper system includes five staves, with the first four containing melodic lines and the fifth a bass line. The lower system includes five staves, with the first four containing melodic lines and the fifth a bass line. The score is marked with various dynamics, including *cresc.* (crescendo), *f* (forte), and *p* (piano). The notation includes a variety of note values, rests, and articulations, such as slurs and accents. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, professional style, typical of a published musical score.

This musical score is for a piano and orchestra. It consists of 15 staves. The first four staves are for the piano, with the first three in treble clef and the fourth in bass clef. The remaining staves are for the orchestra, including woodwinds, strings, and a solo instrument. The score is written in 2/4 time and features a key change to D major in the fifth measure. Dynamics include *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). Articulation includes accents and slurs. A triplet of eighth notes is marked with a '3' in the fifth measure. The score is marked with 'in D.' in the fifth measure.

Molto Allegro.

Musical score for a piano and orchestra, *Molto Allegro*. The score consists of 14 staves. The piano part is on the left, and the orchestra is on the right. The tempo is *Molto Allegro*. The score includes various musical notations such as notes, rests, dynamics (*p*, *f*, *pp*, *cresc.*, *decresc.*), articulation (accents), and performance instructions (*ritard.*, *arco*). The piano part features a prominent triplet in the right hand and a steady eighth-note accompaniment in the left hand. The orchestra includes strings and woodwinds, with the woodwinds playing a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. The strings play a steady eighth-note accompaniment in both hands. The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13.

Molto Allegro.

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of 15 staves. The first 10 staves are arranged in five systems of two staves each, with a grand staff (treble and bass clef) on the left. The remaining 5 staves are arranged in three systems of two staves each, with a grand staff on the left. The notation includes various musical elements: notes, rests, and dynamic markings such as *cresc.*, *p cresc.*, and *f*. There are also triplets indicated by a '3' over a group of notes. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The notation is in a standard musical font, with a clear and legible layout.

This page of musical notation, page 9 of 267, features a piano and orchestra score in 2/4 time. The piano part is written on a grand staff with treble and bass clefs, and a separate staff for the right hand. The orchestral part includes staves for woodwinds and strings. The score is marked with various dynamics including *f*, *p*, *cresc.*, and *sp*.

The piano part begins with a series of chords in the left hand, marked *f*, and a series of chords in the right hand, marked *f*. The woodwinds enter with a melody marked *f*, and the strings enter with a melody marked *f*. The piano part continues with a series of chords in the left hand, marked *f*, and a series of chords in the right hand, marked *f*. The woodwinds continue with a melody marked *f*, and the strings continue with a melody marked *f*. The piano part concludes with a series of chords in the left hand, marked *f*, and a series of chords in the right hand, marked *f*.

This musical score page contains measures 115 through 124. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal line enters in measure 115 and continues through measure 124, featuring a melodic line with some grace notes. Dynamics include *p* (piano), *f* (forte), *sf* (sforzando), *cresc.* (crescendo), and *fp* (fortissimo piano). The score is divided into two systems: measures 115-120 in the first system and measures 121-124 in the second system.

Measures 115-124. Musical score for piano and voice. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*, *sf*, *cresc.*, *fp*). The piano part is written in treble and bass staves, and the vocal line is in a single staff.

This musical score page, numbered 11, contains 11 staves. The top two staves are for a vocal or instrumental melody, with the second staff featuring a trill marked 'a 2.' and a dynamic of *sf*. The next two staves are for a piano accompaniment, with dynamics *p* and *sf*. The bottom seven staves are for a piano and orchestra ensemble. The piano part is in the lower staves, and the orchestra part is in the upper staves. The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *sf*, *cresc.*). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The orchestra part includes a variety of instruments, with the woodwinds and strings playing a melodic line. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This page of musical notation is a score for a symphony, likely in D major, as indicated by the key signature of two sharps (F# and C#). The score is arranged in systems of staves. The top system includes staves for woodwinds (flutes, oboes, and bassoons) and strings. The woodwinds are marked with *ff* (fortissimo) and *a 2.* (second ending). The strings are marked with *cresc.* (crescendo) and *ff*. The middle system includes staves for the piano (grand staff) and a timpani part. The piano is marked with *ff* and *a 2.*. The timpani part is marked with *ff* and *trm* (trumpet). The bottom system includes staves for the piano (grand staff) and a timpani part. The piano is marked with *cresc.* and *ff*. The timpani part is marked with *ff* and *trm*. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

This page of musical notation is a score for a piano piece, likely from a 19th-century repertoire. It consists of 13 staves, organized into four systems. The first system (staves 1-4) features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes complex melodic lines with many beamed sixteenth and thirty-second notes, as well as chords. Dynamic markings such as *f* (forte) and *sf* (sforzando) are present. The second system (staves 5-8) continues the melodic development, with some staves showing sustained notes and others featuring more active passages. The third system (staves 9-12) includes a section with a key signature change to one flat (Bb) and a 3/4 time signature. This section features a prominent triplet of eighth notes in the bass staff, marked with a '3' and a slur. The final system (staves 13-16) concludes the piece with a return to the original key signature and time signature, featuring a final, complex melodic flourish. The notation is dense and detailed, with many accidentals and dynamic markings throughout.

This page of musical notation is a page from a score, labeled 14 (272). It contains multiple staves of music, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melodic line with a triplet of eighth notes. The second system features a melodic line with a triplet of eighth notes. The third system shows a melodic line with a triplet of eighth notes. The fourth system shows a melodic line with a triplet of eighth notes. The fifth system shows a melodic line with a triplet of eighth notes. The sixth system shows a melodic line with a triplet of eighth notes. The seventh system shows a melodic line with a triplet of eighth notes. The eighth system shows a melodic line with a triplet of eighth notes. The ninth system shows a melodic line with a triplet of eighth notes. The tenth system shows a melodic line with a triplet of eighth notes. The eleventh system shows a melodic line with a triplet of eighth notes. The twelfth system shows a melodic line with a triplet of eighth notes. The thirteenth system shows a melodic line with a triplet of eighth notes. The fourteenth system shows a melodic line with a triplet of eighth notes. The fifteenth system shows a melodic line with a triplet of eighth notes. The sixteenth system shows a melodic line with a triplet of eighth notes. The seventeenth system shows a melodic line with a triplet of eighth notes. The eighteenth system shows a melodic line with a triplet of eighth notes. The nineteenth system shows a melodic line with a triplet of eighth notes. The twentieth system shows a melodic line with a triplet of eighth notes. The notation is complex, with many notes and rests, and includes dynamic markings such as *ff* and *f*.

This page of musical notation consists of 15 staves. The notation is arranged in three systems of five staves each. The first system (staves 1-5) features a treble and bass staff pair, followed by three staves of chords. The second system (staves 6-10) continues the chordal texture. The third system (staves 11-15) introduces more complex melodic lines in the treble and bass staves, with the middle three staves continuing the chordal accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano). The word *pizz.* (pizzicato) appears on staves 11, 12, 13, and 14. The notation includes various note values, rests, and articulation marks.

This musical score page contains measures 16 through 27 of a composition. The score is written for a string quartet, with four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system (measures 16-19) features a complex melodic line in the first violin, with the second violin and viola providing harmonic support. The cello and double bass play a steady, rhythmic pattern. The second system (measures 20-23) shows a more active role for the second violin and viola, with the first violin playing a sustained note. The third system (measures 24-27) introduces a pizzicato section for the cello and double bass, while the violins and viola continue their melodic development. Dynamic markings include *p* (piano), *cresc.* (crescendo), *arco* (arco), and *pizz.* (pizzicato).

Violin I: *p*, *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Cello/Double Bass: *cresc.*, *arco*, *pizz.*, *cresc.*, *arco*, *p*, *cresc.*

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a melodic line with notes and rests. The second staff (violin) contains a series of chords and notes, with dynamic markings *f* and *p*. The third staff (viola) shows a series of chords and notes, with dynamic markings *f* and *p*. The fourth staff (cello/bass) includes a series of notes and rests, with dynamic markings *f* and *p*. The notation is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The page is numbered (275) 17 in the top right corner.

Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *pizz.* (pizzicato). The notation also includes *arco* (arco) and *cresc.* (crescendo).

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols and dynamics. The first staff (top) has a treble clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a half note. The second staff (violin) has a treble clef and a key signature of one sharp. It begins with a half note and a *dim.* (diminuendo) marking. The third staff (viola) has a treble clef and a key signature of one sharp. It begins with a half note and a *dim.* marking. The fourth staff (cello) has a bass clef and a key signature of one sharp. It begins with a half note and a *dim.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The notation also includes articulation marks and bowing instructions such as *arco* (arco) and *pp* (pianissimo). The notation is written in a standard musical notation style with a key signature of one sharp and a time signature of 4/4.

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number (277). The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is arranged in a system of staves, with some staves grouped together by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is divided into measures by vertical bar lines. The notation is written in a clear, legible style, typical of 19th-century musical manuscripts. The page number (277) is located in the top right corner, and the page number (19) is located in the top left corner. The score is a page from a larger manuscript, as indicated by the page number (277) and the page number (19).

The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is arranged in a system of staves, with some staves grouped together by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score is divided into measures by vertical bar lines. The notation is written in a clear, legible style, typical of 19th-century musical manuscripts. The page number (277) is located in the top right corner, and the page number (19) is located in the top left corner. The score is a page from a larger manuscript, as indicated by the page number (277) and the page number (19).

This page of musical notation is for a large ensemble, likely a symphony or concert band. It features multiple staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation:

- Dynamic markings:** The score includes several dynamic markings, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). These markings are placed below the staves to indicate the volume and intensity of the music.
- Articulation:** There are numerous accents (marked with a wedge symbol) and slurs (curved lines) throughout the score, indicating specific phrasing and articulation for the performers.
- Rehearsal Markers:** The score is divided into measures by vertical bar lines, with some measures containing rehearsal marks or section indicators.
- Instrumentation:** The staves are arranged in a way that suggests different instrument groups, with some staves having multiple lines (e.g., for woodwinds or strings) and others having single lines (e.g., for brass or percussion).

The overall structure of the page shows a complex arrangement of musical parts, with various instruments and sections contributing to the overall sound of the ensemble. The notation is detailed and precise, providing a clear guide for the performers.

This page of musical notation is a score for a piano, likely from a 19th-century manuscript. It consists of 12 staves, with the first 8 staves grouped by a brace on the left. The notation is written in black ink on aged paper. The first 8 staves are in treble clef, and the last 4 staves are in bass clef. The music is written in a key signature of one sharp (F#). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also articulation marks, including accents and slurs. The score is divided into measures by vertical bar lines. The first 8 staves contain a series of chords and single notes, while the last 4 staves feature more complex, flowing melodic lines. The overall style is characteristic of Romantic-era piano music.

This page of musical notation is a score for a piano and orchestra. It consists of 16 staves. The first 10 staves are for the piano, with the first five in treble clef and the last five in bass clef. The remaining 6 staves are for the orchestra, with the first two in treble clef and the last four in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The music is written in a key with one sharp (F#) and a 2/4 time signature.

This musical score is arranged in a system of 15 staves. The top five staves are for vocal or instrumental parts, each with a treble or bass clef. The next five staves are for a grand piano, with a grand staff (treble and bass clefs) for the right and left hands. The bottom five staves are for a string ensemble, with staves for violins, violas, cellos, and double basses. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *f* (forte) is used frequently throughout the piece. The marking *sempre f* (sempre forte) is used in the lower staves, indicating a continuous forte dynamic. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

This page of musical notation is a score for a piano, page 24 (282). It features a grand piano (GP) section with multiple staves. The notation includes various musical elements:

- Staves:** The score is organized into systems. The first system has five staves. The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The ninety-first system has four staves. The ninety-second system has four staves. The ninety-third system has four staves. The ninety-fourth system has four staves. The ninety-fifth system has four staves. The ninety-sixth system has four staves. The ninety-seventh system has four staves. The ninety-eighth system has four staves. The ninety-ninth system has four staves. The hundredth system has four staves.
- Dynamic Markings:** The score includes dynamic markings such as *f* (forte), *p* (piano), and *pizz.* (pizzicato).
- Articulation:** There are various articulation marks, including slurs, accents, and staccato marks.
- Key Signature:** The key signature is B-flat major, indicated by two flats (B-flat and E-flat) in the key signature.
- Time Signature:** The time signature is 4/4, indicated by the '4' over the '4'.

This musical score page contains measures 115 through 120 of a piece. The notation is arranged in two systems of five staves each. The first system (measures 115-119) features a treble clef staff with a melodic line, a bass clef staff with a supporting line, and three empty staves. The second system (measures 120-124) features a bass clef staff with a melodic line, a treble clef staff with a supporting line, and three empty staves. The music is in 4/4 time and includes various dynamics and articulations. Measure 115 starts with a *p* dynamic and a crescendo. Measure 116 has a *p* dynamic. Measure 117 has a *pizz.* marking. Measure 118 has an *arco* marking. Measure 119 has a *cresc.* marking. Measure 120 has an *arco* marking. Measure 121 has a *cresc.* marking. Measure 122 has a *cresc.* marking. Measure 123 has a *cresc.* marking. Measure 124 has a *cresc.* marking.

p *cresc.*

p

pizz.

arco

cresc.

arco

cresc.

cresc.

cresc.

cresc.

arco

cresc.

[illegible]

This musical score is for a piece titled "M. B. 12. (115.)". It is a 27-measure composition, with the page number 27 and the number 285 in parentheses at the top right. The score is written for a piano and features a variety of musical notations and dynamics.

The score is organized into several systems of staves. The first system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The second system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The third system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The fourth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The fifth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The sixth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The seventh system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The eighth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The ninth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The tenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The eleventh system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twelfth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The thirteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The fourteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The fifteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The sixteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The seventeenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The eighteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The nineteenth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twentieth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-first system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-second system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-third system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-fourth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-fifth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-sixth system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines. The twenty-seventh system consists of four staves, with the top two staves containing melodic lines and the bottom two staves containing bass lines.

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo). The score also includes a variety of musical symbols, including a treble clef, a bass clef, a key signature of one flat, and a time signature of 2/4. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The score is a 27-measure composition, with the page number 27 and the number 285 in parentheses at the top right.

Musical score for a string quartet, featuring 16 staves. The notation includes various musical symbols such as notes, rests, dynamics (*pp*, *p*, *cresc.*), articulation (*pizz.*, *arco*), and a key signature change to D major. The bottom of the page is marked with *pp* and a page number 115.

This musical score is arranged in two systems of staves. The first system consists of 10 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The first system features a series of staves with long, sustained notes and slurs, indicating a slow or sustained section. The second system features a series of staves with rapid, sixteenth-note passages, indicating a more active or virtuosic section. Dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout the score. Articulation marks like trills and slurs are also present. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

This page of musical notation is a score for a piano and orchestra. It consists of 14 staves. The top five staves are for the orchestra, and the bottom nine staves are for the piano. The piano part is written in a grand staff (treble and bass clefs). The orchestral parts include strings, woodwinds, and brass. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The word "cresc." (crescendo) is written below several staves, indicating a gradual increase in volume. The marking "sf" (sforzando) is also present, indicating a sudden increase in volume. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is arranged in a standard musical score format, with the piano part at the bottom and the orchestral parts above it.

musical score for piano and orchestra, page 31. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in the lower staves, and the orchestra part is in the upper staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, both marked with *f* (forte). The orchestra part includes woodwinds (flutes, oboes, clarinets, bassoons) and strings. The woodwinds are marked with *a2.* and *f* (forte). The strings are marked with *f* (forte). The score is divided into measures by vertical bar lines. The piano part has a melodic line in the right hand and a bass line in the left hand. The orchestra part includes woodwinds (flutes, oboes, clarinets, bassoons) and strings. The woodwinds are marked with *a2.* and *f* (forte). The strings are marked with *f* (forte). The score is divided into measures by vertical bar lines.

This page of musical notation is a score for a piano and orchestra. It consists of 18 staves. The first 10 staves are for the piano, with the first five in the treble clef and the next five in the bass clef. The remaining 8 staves are for the orchestra, with the first four in the treble clef and the last four in the bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *ff* (fortissimo) are used throughout. There are also articulation marks, including accents and slurs. A repeat sign with first and second endings is present in the upper right section of the score. The key signature is one flat (B-flat), and the time signature is 4/4.

Maestoso come I.

This musical score is for a piano and orchestra. It consists of 14 staves. The first 10 staves are for the piano, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *ff* (fortissimo) and *f* (forte) are used throughout. The instruction *sempre ff* appears on the second, third, and fourth staves. The word *segue* is written above the piano part on the 11th, 12th, and 13th staves, indicating a continuation of the piece. The score is written in a key with two sharps (D major or F# minor) and a common time signature (C). The tempo/mood is indicated as *Maestoso come I.* at the top and bottom of the page.

Maestoso come I.

This page of musical notation is a score for a piano and orchestra. It consists of 15 staves. The top five staves are for the piano, with treble and bass clefs. The next five staves are for the orchestra, with treble and bass clefs. The bottom five staves are for the piano, with treble and bass clefs. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamic markings include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *f sf* (fornissimo). The tempo is marked *Allegro*. The key signature is one sharp (F#). The time signature is 2/4. The score is written in a standard musical notation style with a clear layout and good readability.

This page of musical notation is a score for a piano piece, likely from a 19th-century collection. It consists of 15 staves, organized into three systems of five staves each. The notation is written in a key signature of one sharp (F#) and a time signature of 2/4. The first system (staves 1-5) features a complex rhythmic pattern in the right hand, with frequent sixteenth and thirty-second notes, and a more melodic line in the left hand. The second system (staves 6-10) continues this pattern, with the right hand playing a series of chords and the left hand providing a steady accompaniment. The third system (staves 11-15) shows a more varied rhythmic texture, with the right hand playing a series of chords and the left hand providing a steady accompaniment. The notation is written in a clear, legible style, with dynamic markings such as *f* (forte) and *sf* (sforzando) indicating the intensity of the sound. The overall structure of the piece is characterized by a strong rhythmic drive and a complex harmonic language.

This page of musical notation is a score for a piano and orchestra. It consists of 14 staves. The top four staves are for the woodwinds (flute, oboe, clarinet, and bassoon), each with a treble or bass clef and a key signature of one sharp (F#). The next four staves are for the strings (violin I, violin II, viola, and cello), each with a treble or bass clef and a key signature of one sharp. The next four staves are for the piano, with a grand staff (treble and bass clefs) and a key signature of one sharp. The bottom two staves are for the orchestra, with a grand staff (treble and bass clefs) and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a forte (f) marking. The second staff has a forte (f) marking. The third staff has a forte (f) marking. The fourth staff has a forte (f) marking. The fifth staff has a forte (f) marking. The sixth staff has a forte (f) marking. The seventh staff has a forte (f) marking. The eighth staff has a forte (f) marking. The ninth staff has a forte (f) marking. The tenth staff has a forte (f) marking. The eleventh staff has a forte (f) marking. The twelfth staff has a forte (f) marking. The thirteenth staff has a forte (f) marking. The fourteenth staff has a forte (f) marking. The notation is in a standard musical notation style, with notes, rests, and dynamic markings.

This page of musical notation is a page from a score, likely for a piano. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and several individual staves for different instruments or voices. The notation is dense, with many notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 2/4. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* (forte) and *ff* (fortissimo). There are also some markings like *a2.* and *tr* (trill). The overall style is that of a classical or romantic era musical score.

This page of musical notation is a score for a piano and orchestra. It consists of 18 staves. The first four staves are for the piano, with treble and bass clefs. The next four staves are for the orchestra, with treble and bass clefs. The remaining ten staves are for the piano, with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves. The page is numbered 38 (296) in the top left corner.

Nº 1.
Allegro maestoso vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Trombe in C.
(im Orchester.)

Trombe in C.
(auf dem Theater.)

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Dialog.

Tout lu - nivers est plein de sa ma gni - fi - cen - ce: qu'on l'a

Herr, durch die ganze Welt ist deine Macht ver - kündet, Lob und

Tout lu - nivers est plein de sa ma gni - fi - cen - ce: qu'on l'a

Herr, durch die ganze Welt ist deine Macht ver - kündet, Lob und

Dialog.

Allegro maestoso vivace.

do - re ce Dieu, qu'on l'in - voque à ja - mais: son em - pire a des temps préé - dé - la nais - san - ce. Chantons. pu - bli -

Dank und An - be - tung sei ewig dir gebracht! Eh' die Zeit noch ent - stand, war schon dein Reich ge - gründet. Wir preisen deinen

do - re ce Dieu, qu'on l'in - voque à ja - mais: Chan -
Wir

Dank und An - be - tung sei ewig dir gebracht! Chan - tons, chan -
Wir prei - sen

ons, publi-ons ses bien faits, chan-tons, publi-ons ses bien faits.

Ruhm, lob-singen deiner Macht, wir prei-sen dich, lob-singen deiner Macht. *Alto I Solo.* Envain lin-ju-ste vi o len-ce au
 Ver-ge-bens will der Feind uns zwingen, im

tons, publi-ons, chan-tons, pu-bli-ons, publi-ons ses bien faits.
 preisen dei-nen Ruhm, lob-sin-gen dei-ner Macht, lob-singen dei-ner Macht.

tons, publions, chantons, chantons, publions, pu-blions, publi-ons ses bien faits.
 deinen Ruhm, lob-singen deiner Macht, wir prei-sen dich, lob-singen deiner Macht.

peuple qui le lou - e im-po-se-rait si len-ce; son nom ne pé ri ra ja-mais. Le jour annonce au jour sa gloire et sa puis-
 Tempel unsers Herrn nicht Psalmen mehr zu singen; sein Lob kann nim mer un - ter-gehn. Der Tag sagt es dem Tag, wie fest sein Reich be

The musical score is written for Soprano I Solo and Piano. The key signature has one sharp (F#) and the time signature is common time (C). The score begins with a piano introduction featuring arpeggiated chords and moving bass lines, marked with dynamics like *pp*, *cresc.*, and *p*. The vocal entry occurs at measure 10, starting with the lyrics "Tout le univers est plein de sa ma_gnifi cence; chantons, publi on_s. publi_". The melody is simple and hymnic, with the piano providing harmonic support through sustained chords and occasional movement in the bass. The lyrics are in both French and German, reflecting the bilingual nature of many early editions of this work.

Sopr. I Solo.

Tout le univers est plein de sa ma_gnifi cence; chantons, publi on_s. publi_
Denn durch die ganze Welt ist deine Macht verkündet, An betung und Dank sei

san_ce, le jour annonce au jour, sa gloi_re et sa puissance.
gründet, der Tag sagt es dem Tag, wie fest sein Reich be-gründet.

ons ses bienfaits.
ewig dir gebracht!

TUTTI. f

Tout lu - nivers est plein de sa magni - fi - cen - ce; chantons. pu - bli - ons, publi - ons ses bien - faits, chan -
Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dein Lob, wir sin - gen dei - ner Macht, wir

TUTTI. f

Tout lu - nivers est plein de sa magni - fi - cen - ce; chantons. chan - tons. publions, chantons, chantons, publions. pu -
Herr, durch die ganze Welt ist deine Macht ver - kündet, wir preisen dei - nen Ruhm, lob - sin - gen deiner Macht, wir

TUTTI. f

Tout lu - nivers est plein de sa magni - fi - cen - ce; chan - tons, pu - bli - ons, chan - tons, pu - bli -
Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dein Lob, wir sin - gen dei - ner

TUTTI. f

Tout lu - nivers est plein de sa magni - fi - cen - ce; chantons, chan - tons, publions, chantons, chantons, publions, pu -
Herr, durch die ganze Welt ist deine Macht ver - kündet, wir preisen dei - nen Ruhm, lob - sin - gen deiner Macht, wir

p

p

p

p

tr

sp

Sopr. II Solo.

tons, — pu bli — ons — ses bienfaits. Il donne aux fleurs leur ai mable pein — tu — re; il fait — nai — tre et mù —
 prei — sen dich, lob sin — gen deiner Macht. Du schenkst den Blu — men ihrer Far ben Rei — ze, du rufst das Grün hervor und

f

blions, — pu bli — ons — ses bienfaits.
 prei — sen dich, lob sin — gen deiner Macht.

f

ons, — pu bli — ons — ses bienfaits.
 Macht, — lob sin — gen deiner Macht.

f

blions, — pu bli — ons — ses bienfaits.
 prei — sen dich, lob sin — gen deiner Macht.

p

p

Musical score for "L'Espresso" by Maurice Strakosky. The score is for a full orchestra and voice. It features a complex arrangement with multiple staves for woodwinds, brass, strings, and voice. The music is in 3/4 time and G major. The lyrics are in French and German. The score includes a vocal solo for Soprano I.

The lyrics are:

rir les fruits; il leur dis-pen-se a-vec me-su-re et la chaleur des jours et la fraîcheur des
 schmückest die Au. Auf dein Ge-heiss strahlt warm die Sonne nie-der, dann in der Nacht mit Mass schickst du den küh-len

p

a 2.

mf *cresc.*

p

fp *fp* *fp* *fp*

nuits: le champ qui les re-çut les rend avec u - su - re, qui les reçut les rend avec u - su - re.
 Thau; und bald bringt je - des Korn uns vol - le Ähren wieder, und je - des Korn bringt vol - le Ähren wie - der.

Alto I Solo.

Il comman - de au so - leil dani -
 Du befichlst, dass das Licht am

f *p* *f* *p* *f* *p*

mer — la na — tu — re, et la lu — miè — re est un don de ses mains: mais sa loi sain — te, sa loi — pu — re est
 Him — melsraum er — scheine, dass die Ge — stir — ne ih — re Bahnen ziehn; doch dein Ge — setz, das heil' — ge, das rei — ne, ist

le plus ri che don qu'il ait fait aux humains, le plus ri che don qu'il ait fait aux humains.
 uns das höch ste Gut, das dei ne Hand ver - liehn, das höch - ste Gut, das dei - ne Hand ver - liehn.

Andante con moto.

Musical score for a choral and instrumental work. The score is in 3/4 time and B-flat major. It features a piano introduction with a 12-measure rest for the bassoon and a 16-measure rest for the cello and double bass. The vocal parts enter with the lyrics "O mont de Si-na-i, con-ser-ve la mé-moi-re de ce". The piano accompaniment includes a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. The score is marked with dynamics such as "p" (piano), "fp" (fortissimo), and "f" (forte).

Andante con moto.

jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-
 Haup-te Gott in Wolken sich ge-näht, wo Mo-ses dei-ne Höhn be-trat, ihm in dem
 jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-
 Haup-te Gott in Wolken sich ge-näht, wo Mo-ses dei-ne Höhn be-trat, ihm in dem

a 2.
 a 2.
 a 2.
 a 2.
 sf
 sf
 sf
 sf
 sf
 sf
 sf
 trem.
 a ge é - pais le Seigneur en - fer - mé fit lui re aux yeux mor - tels un
 Feu - er - meer sich der Herr of fen - bart, wo uns - re Au - gen traf ein
 a - ge é pais le Seigneur en fer - mé fit lui re aux yeux mor - tels un
 Feu - er - meer sich der Herr of fen - bart, wo uns - re Au gen traf ein
 trem.

ra - yon de sa gloi - re. Dis nous pourquoi ces feux et ces é - clairs, ces tor-
 Strahl von seinem Glan - ze. Sag' an, was kün - dete der Donnerschläge Drohn? der
 ra - yon de sa gloi - re. Dis nous pourquoi ces feux et ces é - clairs, ces tor-
 Strahl von seinem Glan - ze. Sag' an, was kün - dete der Donnerschläge Drohn? der

Musical score for a vocal and piano piece. The score includes staves for vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score features various dynamic markings: *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *dim.* (diminuendo), and *trem.* (tremolo). The lyrics are in French and German.

rents de fu-mée, et ce bruit dans les airs, ces trompet - tes et ce ton - ner - re: ve - nait - il

Blitz? das Meer von Rauch und der Po-sau-nen - ton? Zörn-te Gott in den Wét-tern, warf sein Be -

rents de fu-mée, et ce bruit dans les airs, ces trompet - tes et ce ton - ner - re: ve - nait - il

Blitz? das Meer von Rauch und der Po-sau-nen trem. ton? Zörn-te Gott in den Wét-tern, warf sein Be -

ren - ver - ser l'ordre des é - lé - ments? Sur ses an ti - ques fon - de - ments ve - nait - il é - branler la
 schluss die Welt in's al - te Nichts zu - rück? Kam er, im Au - gen - blick der Er - de Ié - sten zu zer
 ren - ver - ser l'ordre des é - lé - ments? Sur ses an ti - ques fon - de - ments ve - nait - il é - branler la
 schluss die Welt in's al - te Nichts zu - rück? Kam er, im Au - gen blick der Er - de Ié - sten zu zer

Musical score for a vocal and piano piece, page 55. The score features multiple staves for voices and piano accompaniment. The vocal parts have lyrics in French and German. The piano part includes complex rhythmic patterns and dynamic markings.

ter - re? ve.nait - il ébranler la ter - re?

schmettern? kam der Herr, sie zu zerschmet - tern?

ter - re? ve.nait - il ébranler la ter - re?

schmettern? kam der Herr, sie zu zerschmet - tern?

Alto I Solo.
Il ve.
Er

Andante sostenuto.

pp

pp

pp

arco

pp

Sopr. I Solo.

Il venait à ce peuple heureux ordonner, or
Er kam und that den Seinen die Gebote kund, be-

nait ré-vé-ler aux enfants des Hébreux de ses préceptes saints la lumière immortelle.
kam, mit seinem Volk zu schliessen einen Bund, den er für alle Zeit aufrecht erhalten wollte.

arco

pp

arco

pp

Andante sostenuto.

Allegro molto.

don-ner de l'ai-mer d'une amour é-ter-nel - le.
 fühl, dass ihn sein Volk auf ewig lieben soll - te.

O di-vi-ne, ô charman-te loi! O jus-ti-ce, ô bon-té su-prê-me!
 O welch hei-lig, göttliches Ge-bot! Wie überschwen-g-lich reich ist seine Gna-de!

O di-vi-ne, ô charman-te loi! O jus-ti-ce, ô bon-té su-prê-me!
 O welch hei-lig, göttliches Ge-bot! Wie überschwen-g-lich reich ist seine Gna-de!

Allegro molto.

a 2.
sf *cresc.*
a 2.
sf *cresc.*
p *cresc.* *p sempre staccato*
p *cresc.* *p sempre staccato*
p *cresc.*
Sopr. I Solo.
sf Que de raisons, quel - le dou - ceur ex - trê - me d'en - gager à ce Dieu son a - mour et sa foi! D'un joug cru -
sf Die Iä - ter
sf Kommt, lasst uns wal - len auf Got - tes Pfa - de und Treu - e ihm hal - ten bis in den Tod.
Den - ga - ger à ce Dieu son a - mour et sa foi!
Lasst uns Treu - e ihm hal - ten bis in den Tod.
pizz. *p*
pizz. *p*

poco ritard.

p

p

p

p

poco ritard.

pp

pp

pp

dolce

el il sau va nos ai eux. les nour rit au dé sert d'un pain dé-li-cieux; il nous don-ne ses lois, il
 macht er von der Knechtschaft frei. gab ih-nen Man-na in der Wüste nei: uns giebt er sein Ge-setz, will

arco

pp

poco ritard.

M. B. 115.

entr'ouvrit les eaux, d'un a - ri de rocher fit sortir des ruisseaux; il nous donne ses lois, il se donne lui même: pour tant de
 legt sich dei ne Wüth, den Fels ver wan - delt er in Wasserfluth: doch will er sich zu uns aus Liebe selbst er-niedern, und will da-

f *pp* *dolce* *f* *pp*

biens pourtant de biens, il com-man - de qu'on l'ai - me.
 für, und will da für, dass wir Lie-be ihm er wie - dern.

O di - vi ne, ô charmante loi! O - jus - ti ce, ô bonté su
 O welch hei lig, göttliches Ge bot! Ü - berschwenglich reich ist seine

O di - vi ne, ô charmante loi! O - jus - ti ce, ô bonté su
 O welch hei lig, göttliches Ge bot! Ü - berschwenglich reich ist seine

f *cresc.* *f* *pp* *f* *pp* *f* *sempre staccato* *p* *f* *Sopr. I Solo.* *Alt. Soli.*

Dieu son a - mour et sa foi, son a mour et sa foi! Vous qui ne connais - sez qu' -
 hal - ten bis in den Tod, hal - ten bis in den Tod. Ihr wol let nur die Furcht, und

Dieu son a - mour et sa foi, den ga - ger son a - mour et sa foi! Vous qui ne connais - sez qu' -
 hal - ten bis in den Tod, und Treu ihm hal - ten bis in den Tod. Ihr wol let nur die Furcht, und

ga - ger son a - mour et sa foi, den - ga - ger son a - mour et sa foi!
 Treu - e ihm halten in den Tod, und Treu - e ihm hal - ten bis in den Tod.

Dieu son a - mour et sa foi, den - ga - ger son a mour et sa foi!
 hal - ten bis in den Tod, und Treu - e ihm hal ten bis in den Tod.

une crainte ser - vi - le, in - grats, un Dieu si bon ne peut - il vous char - mer? Est - il donc à vos coeurs, est - il si dif - fi -

nicht die Hoffnung hö - ren, und sei - ne Güt er - zeigt er täg - lich doch auf's Neu! Wa - rum ist es so schwer, ihm Lie - be zu ge -

ci - le et si pé - ni - ble de lai - mer?

wäh - ren, ihm treu zu sein für sei - ne Treu?

Alto II.
L'escla - ve craint le ty - ran qui l'ou - tra - ge.
Der Sklave bebt vor des Ty - ran - nen Grim - me.

crise. *sf*

crise. *sf*

crise. *sf*

Sopr. I.

Mais des en-fants l'a-mour est le par-ta-ge: Vous vou-lez que ce Dieu vous com-ble de bienfaits,
 Doch liebt das Kind des Vä-ters Wä-rnungsstim-me! Dem Gott, der euch er-schuf, der euch befreit vom Joch.

sf

sf

crise.

crise.

et ne lai-mer ja-mais, et ne lai-mer ja-mais, lai-mer ja-mais et ne lai-
 ihm wi-derstrebt ihr noch, ihm wi-derstrebt ihr noch, der euch er-schuf, ihm wi-der-

et ne lai-mer ja-mais, et, et ne lai-mer ja-mais, lai-mer ja-mais, et ne lai-
 ihm wi-derstrebt ihr noch, ihm, ihm wi-derstrebt ihr noch, der euch er-schuf, ihm wi-der-

mer ja mais!
strebt ihr noch!

mer ja mais!
strebt ihr noch!

TUTTI.

O di vi ne, ô charmante loi! O jus ti - ce, ô bonté su - præ - me!

O welch hei lig, gött.liches Ge - bot! Ü - berschwenglich reich ist seine Gna - de!

O di vi ne, ô charmante loi! O jus ti - ce, ô bonté su - præ - me! Que de rai.

O welch hei lig, gött.liches Ge - bot! Ü - berschwenglich reich ist seine Gna - de! Kommt, lasst uns

a 2.

a 2.

sempre stacc.

sempre stacc.

sempre stacc.

a 2.

Que de raisons, quel - le dou - ceur extrê - me den - gager à ce

Kommt, lasst uns wal - len auf sei - nem Pfa - de und Treu - e ihm

sons, quel - le dou - ceur extrê - me den - und

wal - len auf sei - nem Pfa - de den - gager à ce und Treu ihm hal - ten, ihm

The musical score consists of several staves. The top section features a piano introduction with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The piano part includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The vocal parts enter with a simple, hymn-like melody. The lyrics are written in both French and German.

French lyrics:
 Dieu son a - mour et sa foi, son a - mour et sa foi, den ga -
 hal ten bis in den Tod, hal ten bis in den Tod, in den

German lyrics:
 gager son a - mour et sa foi, den ga - ger son a - mour et sa foi, den ga -
 Treu - e ihm hal ten in den Tod, und Treu - e ihm hal - ten bis in den Tod, in den

The score concludes with a final piano accompaniment section, marked with *p* and *cresc.*

Musical score for a choral and piano piece, page 73. The score features multiple staves for voices and piano accompaniment. The lyrics are in French and German. The music includes dynamic markings like *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). The piano part has a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Lyrics (French):
 ger à ce Dieu, à ce Dieu son a mour, den ga ger
 Tod, in den Tod, Treu' ihm hal ten bis zum Tod, Treu' ihm hal

Lyrics (German):
 ger à ce Dieu, à ce Dieu son a - mour, den - ga ger
 Tod, in den Tod, Treu' ihm hal - ten bis zum Tod, Treu' ihm hal -

son a- mour et sa foi, den ga
ten zum Tod, Treu ihm hal- ten, lasst uns

à ce Dieu son a- mour et sa foi, den ga
ten zum Tod, bis zum Tod, Treu ihm hal- ten, lasst uns

à ce Dieu son a- mour et sa foi, den ga
ten zum Tod, bis zum Tod, Treu ihm hal- ten, lasst uns

ger à ce Dieu son a-mour et sa foi, à ce Dieu son a-mour et sa foi.
 Treu e ihm hal - ten bis in den Tod, Treu e ihm hal - ten bis in den Tod.

ger à ce Dieu son a-mour et sa foi, den - ga ger à ce Dieu son a-mour et sa foi,
 Treu e ihm hal - ten bis in den Tod, lasst uns Treu e ihm hal - ten bis in den Tod.

ger à ce Dieu son a-mour et sa foi, den ga ger à ce Dieu son a-mour et sa foi.
 Treu e ihm hal - ten bis in den Tod, lasst uns Treu e ihm hal - ten bis in den Tod.

Andante maestoso.

son a-mour et sa foi! Tout lu ni vers est plein de sa magni fi -

bis in den Tod! Herr, durch die gan-ze Welt ist deine Macht ver-

son a-mour et sa foi! Tout lu - ni vers est plein de sa magni - fi -

bis in den Tod! Herr, durch die gan-ze Welt ist deine Macht ver

Andante maestoso.

cen-ce; qu'on la do re ce Dieu; qu'on l'in-voque à jamais. qu'on l'in-voque à ja-mais!
 kündet, An-be-tung und Dank sei dir e-wig ge-bracht. sei dir e-wig ge-bracht!
 cen-ce; qu'on la do re ce Dieu; qu'on l'in-voque à jamais, qu'on l'in-voque à ja-mais, ja mais!
 kündet, An-be-tung und Dank sei dir e-wig ge-bracht, sei dir e-wig ge-bracht. ge-bracht!

Musical score for page 77, featuring multiple staves with musical notation, dynamics, and lyrics in French and German. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *mf*, *ff*, *cresc.*). The lyrics are written below the staves, alternating between French and German.

N^o 2.

Andante quasi Recitativo.

Flauti. *a 2.*
 Oboi.
 Clarinetti in B. *a 2.*
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 Soprano Tutti.
 Violoncello.
 Basso.

Quel astre à nos yeux vient de lui - re? Quel se - ra quel-que jour cet en - fant mer-veil - leux? Il
 O s^{ch}t, welch ein Stern uns er - schie - nen! Welch Wun - der wird sich noch durch die - ses Kind er - neu'n? Es

Andante quasi Recitativo.

cresc. sf p a 2.

cresc. sf p

cresc. sf p

cresc. sf p

cresc. sf p

cresc. sf p

bra - ve le fas - te orgueil - leux, et ne se lais - se point sé - dui - re à tous ses at - traits pé - ril - leux.
 ach, tet nicht der Stol - zen Dräu'n, nur sei - nem Got - te will es die - nen, bleibt un - be - strickt von fal - schem Schein.

Alto Tutti

Pendant que du
 A - tha - li - as

cresc. sf p

Dieu d'Atha-li - e cha-cun - court en - cen-ser l'au-tel, un en-fant cou-ra - geux pu - bli - e que Dieu lui seul est
 Göt-zen-al-tä - ren zu o - pfern strömt das Völk her - bei, von die - sem Knaben muss sie hö - ren, dass nur der Herr all -

crese. *f*

é - ter-nel, et par-le comme un autre E-li - e de-vant cet-te au-tre Jé - za - bel. Qui nous ré-vé-le - ra ta nais-sance se -
 mächtig sei, und die-se Je - sa - bel zu leh - ren, wagt er wie 'ein E - li - as frei. Dies Räthsel deines Stammes, wer kann es of - fen -

p *Tenore Tutti*

Allegretto non troppo.

Flauti

Oboi

Clar. in B.

Fag.

Sopr. I Solo.

Sopr. II Solo.

pizz.

arco

pizz.

pizz.

arco

pizz.

Allegretto non troppo.

ai - me, qui de bon-heu - re entend sa voix, et que ce Dieu daigne instruire lui - mè - me! Loin du monde é - le - vé, de
 nom - men - tenn Kin - der, die ihm folgsam sind, lässt er zu sei - nem Frie - den kom - men. Sie blühen still, ent -

O — bien heureux mil - le fois, bien heu -
 O wie se - lig ist das Kind, o wie

arco
 pp cresc. dim. pp pizz.
 arco
 pp cresc. dim. pp pizz.

tous les dons des cieux il est or - né des sa - nais san - ce et du méchant la hor - de con - ta - gieux n'al - le re - point son in no
ful - ten sich zum Heil, vom Herrn geschützt, nichts kann sie stö - ren, und al - ler Fein - de Pfeil wird from - me Un - schuld nicht ver

renx - mille fois - l'en - fant que - le Seigneur ai - me, qui de bonne heure en - tend sa voix, et que ce Dieu daigne instruire lui
se - lig, o wie se - lig, das der Herr in Schutz ge - nommen, denn Kinder, die ihm folgsam sind, läs - ster zu sei - nem Fri - den

arco
cresc.
dim.
arco
cresc.
dim.

sf *cresc.* *dim.*

sf *cresc.* *sf* *dim.* *pp*

f *cresc.* *sf* *dim.*

p *cresc.* *cresc.* *sf* *dim.* *pp*

p *cresc.* *cresc.* *sf* *dim.* *pp*

p *cresc.* *cresc.* *sf* *dim.* *pp*

cen - ce. Tel en un se - cret val.
seh - ren. So sch - n wir im stil - len

mè - me. Tel en un secret val.
kom - men. So sch - n wir im stil - len

TUTTI *f*
Heu - reuse, heureuse l'en - fan - ce que le Sei - gneur in - struit et prend sous sa dé - fen - se!

TUTTI *f*
Sel - ge, sel - ge Kin - der - ta - ge, die von dem Herrn beschützt hin - flie - ssen oh - ne Kla - ge!

TUTTI *f*
Heu - reuse, heureuse l'en - fan - ce que le Sei - gneur in - struit et prend sous sa dé - fen - se!

TUTTI *f*
Sel - ge, sel - ge Kin - der - ta - ge, die von dem Herrn beschützt hin - flie - ssen oh - ne Kla - ge!

pizz. *arco* *cresc.* *pizz.*

pizz. *arco* *cresc.* *pizz.*

lon, — sur le bord d'une on - de pu - re, croit, à l'a - bri de l'a - qui - lon, un jeu - ne lis, l'amour de la — na -
 Thal — ei - ne Li - lie rein sich ent - fal - ten sanft — an der Son - ne Strahl; sie ist beschützt vor wil - der Stür - me Ge -

lon, — sur le bord d'une on - de pu - re, croit, à l'a - bri de l'a - qui - lon, un jeu - ne lis, l'amour de la — na -
 Thal — ei - ne Li - lie rein sich ent - fal - ten sanft — an der Son - ne Strahl; sie ist beschützt vor wil - der Stür - me Ge -

tu - re. O bien - heu - reux mille fois, bien - heu - reux mil - le fois l'en - fant
wal - ten. O wie se - lig ist das Kind! O wie se - lig, o wie se - lig, das der

tu - re. Loin du monde é - le - ve, de tous les dons des cieux il est or - né des sa nais - san - ce;
wal - ten. Sie blü - het ein - sam auf, ent - fal - tet sich zum Heil, vom Herrn beschützt, nichts kann sie

Heu - reux, heu - reux mil - le, mil - le fois, mil - le fois l'en -
O sel - ge Zeit, sel' - ge Kin - der - zeit, sel' - ge Zeit, die

Heu - reux, heu - reux, mil - le fois l'en -
O sel' - ge Zeit, a sel' - ge Zeit, die

Heu - reux, heu - reux, mil - le fois l'en -
O sel' - ge Zeit, sel' - ge Zeit, die

arco pizz. arco pizz. arco pizz.

cresc. *sf* *sf*

cresc. *sf* *sf*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

que le Sei-gneur ai-me, qui de bonne heure en-tend sa voix, ——— qu'il in-struit lui-mê-me!
 Herr in Schutz ge-nom-men, es wird zu sei-nem Frie-den, sei — — — — — nem — — — — — Frie-den kom-men!

et du mé-chant l'a-bord con-ta-gi-eux — — — — — n'al-tè-re point son in-no-cen-ce.
 stören; und al-ler Fein-de gift'-ger Pfeil — — — — — kann ih-re Reinheit nicht ver-seh — — — — — ren.

sf *sf* *sf* *sf*

fant que le Seigneur rend do-cile à ses lois, — — — — — ses lois. Bien-heureux, bien-heu-
 von dem Herrn beschützt ver-flie- — — — — — sset oh-ne — — — — — Kla-ge! Sel-ge Zeit, sel-ge

fant que le Seigneur rend do-cile, rend do-cile à — — — — — ses lois. Bien-heureux, bien-heu-
 von dem Herrn beschützt ver-flie- — — — — — sset, ver-flie-sset oh — — — — — ne Kla-ge! Sel-ge Zeit, sel-ge

fant que le Seigneur rend do-cile, rend do-cile à ses lois. Bien-heu-
 von dem Herrn beschützt ver-flie- — — — — — sset oh-ne Kla-ge! Sel-ge

arco *pizz.*
cresc. *cresc.*
arco *pizz.*
cresc. *cresc.*

sf cresc. sf

pp sf cresc. sf pp

pp cresc. pp cresc. pp

Bien-heu-reux mille fois, Sel'-ge, sel'-ge Zeit! bien-heureux, heu-reux mil-le fois, bien-heu-reux Sel'-ge Kin-der-zeit, sel'-ge Zeit, sel'-ge, sel'-

Bien-heu-reux mille fois, Sel'-ge, sel'-ge Zeit! bien-heureux, heu-reux mil-le fois, bien-heu-reux Sel'-ge Kin-der-zeit, sel'-ge Zeit, sel'-ge, sel'-

reux, bien-heureux, bien-heureux mil-le fois, mil-

Zeit! Sel'-ge Zeit, sel'-ge Zeit! Sel'-ge Zeit, sel'-

reux, bien-heureux, bien-heureux mil-le, mil-

Zeit! Sel'-ge Zeit, sel'-ge Zeit, sel'-ge, sel'-

pp cresc. pp

pp cresc. pp

Allegro moderato.

Piano accompaniment for the first system. The score is in 2/4 time, key of B-flat major. It features a piano (p) and pianissimo (pp) dynamic range. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a repeat sign and a key signature change to B-flat major.

— mille fois!
— ge Zeit!

Alto I Solo.

— mille fois!
— ge Zeit!

Mon Dieu, qu'un ne ver-tu nais-san-te parmi tant de pé-rils marche
Mein Gott, wa-rum ist auf den We-gen zu dir so viel Ge-fahr; so

— le fois!

— ge Zeit!

— le fois!

— ge Zeit!

Piano accompaniment for the second system. The score continues in 2/4 time, key of B-flat major. It features a piano (p) and arco (arco) dynamic range. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a repeat sign and a key signature change to B-flat major.

Allegro moderato.

Fl.
Ob.
Clar.
Fag.

p *cresc.*

cresc.
cresc.
cresc.

à pas in - certains! Qui ne a - me qui te cherche et veut é - tre in - no - cen - te trou - ve d'ob - sta - cle
kurz die Ru - he - zeit? Wa - rum wirkt al - le Welt den - Deinen stets ent - ge - gen, stört sie in ih -

cresc.
cresc.

a 2.
p

p *cresc.* *cresc.*
p *cresc.* *cresc.*
cresc. *cresc.* *cresc.*
cresc. *cresc.* *cresc.*

à ses des - seins! Que den - ne - mis lui font la guer - re! Oh se peuvent eacheer tessaints? Les pè -
- rer Sicher - heit? Wie stark sind der Gott - lo - sen Schaa - ren! Wie klein die Zahl der Frommen heut! Wohin man

p *cresc.* *cresc.*
p *cresc.* *cresc.*

Recitativo.

chœurs — couvrent la ter - re, couvrent la ter - re! O palais de Da-vid, et sa
 blickt, — neu-e Ge-fah-ren, neu-e Ge-fah-ren! *Woh! Da-vids heil'ges Haus! Wie*

Sopr. I Solo.

Recitativo.

chère ci-té, mont fameux, que Dieu même a long-temps ha-bi-té, comment as-tu du Ciel at-ti-ré la co-lè-re? Si-
 dir, — du heil'-ge Stadt! Du Berg, den Gott sich selbst zum Sitz er-ka-ren hat; ach, er hat ü-ber euch nun seinen Zorn er-gos-sen! Du

Alto I Solo.

Allegro non troppo, ma con fuoco.

Act II, Scene I

Fl. à 2.
Ob.
Clar.
Fag.
Cor. in C.
Trömbe in C.
Timpani in C. G.
Arpa

Voice:
on, chère Si-on, que dis-tu quand tu vois une impie étran-gè-re as-si-se, hé-las! au palais de tes rois?
schweigst, Zi-on, du schweigst, wenn die-se Fremde schon dir gottlos ent-wen-det der Vä-ter-heil-gen Königsthron?

TUTTI ff
Sì
TUTTI ff
Du
TUTTI ff
Sì
TUTTI ff
Du

Vcl. e Basso

Allegro non troppo, ma con fuoco.

on, chère Si-on, que distu quand tu vois une impie étran gère assi-se, hé las! au pa-lais de tes rois?
 heil'gen Königs-thron?
 schweigst, Zi-on, du schweigst, wenn diese Fremde schon dir gott-los ent-wen-det der Väter heil' gen Kö-nigs-thron?
 on, chère Si-on, que distu quand tu vois une impie étran gère assi-se, hé las! au pa-lais de tes rois?
 schweigst, Zi-on, du schweigst, wenn diese Fremde schon dir gott-los ent-wen-det der Väter heil' gen Kö-nigs-thron?

lieu des can-ti-ques charmants où David s'ex-primait ses saints ra-vis-se-ments, et bé-nissait son Dieu, son Seigneur, et son
 stummt ist das lieb-li-che Lied, das Davideinst dir sang hier bei der Har-fe Klang; verstummt ist Got-tes Lied in dei-nes Tempels

Si-on, chè-re Si-on, que distu quand tu vois lou-er le Dieu de l'im-pie é-tran-
 Duschweigst, Zi-on, duschweigst, wenn du die Gö-tzenschaust, die sie her dir gebracht, dir her-ge-bracht, die sie
 Si-on, chè-re Si-on, que distu quand tu vois lou-er le Dieu de l'im-pie é-trangère, é-tran-
 Duschweigst, Zi-on, duschweigst, wenn du die Gö-tzenschaust, die sie her dir gebracht, dir her-ge-bracht, die sie
 Si-on, chè-re Si-on, que distu quand tu vois lou-er le Dieu de l'im-pie é-trangère,
 Duschweigst, Zi-on, duschweigst, wenn du die Gö-tzenschaust, die sie her dir gebracht, dir her-ge-bracht,
 Si-on, chè-re Si-on, que distu quand tu vois lou-er le Dieu, et
 Duschweigst, Zi-on, duschweigst, wenn du die Gö-tzen schaut, die sie her dir gebracht, wenn

a 2.

Si - on, chère Si - on, que dis-tu quand tu
 Du schweigst, Zi - on, du schweigst, wenn du die Götzen

gère, et blasphémer le nom qu'ont a - do - ré tes rois? Si - on, chère Si - on,
 bracht, wenn sie den Gott ver - lacht, den Gott, dem du vertraust? Du schweigst, Zi - on, du schweigst,

gère, et blasphé - mer le nom qu'ont a - do - ré tes rois? Si - on, chère Si - on,
 her dir gebracht, und verlacht den Gott, dem du vertraust? Du schweigst, Zi - on, du schweigst,

blasphémer le nom qu'ont a - do - ré tes rois? Si - on, chère Si - on,
 wenn sie ver - lacht den Gott, dem du vertraust? Du schweigst, Zi - on, du schweigst,

blasphémer le nom qu'ont a - do - ré tes rois? Si - on, chère Si - on,
 sie den Gott ver - lacht, den Gott, dem du vertraust? Du schweigst, Zi - on, du schweigst,

The musical score is for a vocal and instrumental ensemble. It is written in G major and 4/4 time. The score includes multiple staves for voices and instruments. The lyrics are in French and German. The music includes various dynamics such as *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). The score is divided into measures by vertical bar lines.

The lyrics are as follows:

French: *vois que distu quand tu vois u ne impie é tran-gè - re as - si - se au pa-lais, au pa-lais de tes*
 German: *schaust, wenn die Frem-de dir gott - los, gott - los ent - wen - det der Vä - ter heil - gen*

Più Allegro.

[illegible]

Più Allegro.

Jusque dans ton saint tem - ple ils viennent te bra - ver!
 Bis in des Tempels Mau - ern dringt ihres Frevels Trotz!

sempre fe con fuoco
 Jusque dans ton saint tem - ple ils viennent te bra ver: ils
 bis in des Tempels Mau - ern! Das Volk, das an dich glaubt, ist

p *sempre p* *p*

traient d'in-sen-sé le peuple qui t'a do-re!
un-ter than dem Feind, soll e-wig trau-ern!

Combien de temps, Seigneur, combien de temps enco-re verrons nous les méchants s'é-le-ver?
Wie lan-ge noch, o Herr, wie lan-ge soll es dauern, dass wi-der dich sie er-he-ben das Haupt?

Combien de temps, Seigneur, combien de temps enco-re verrons-nous les méchants s'é-le-ver?
Wie lan-ge noch, o Herr, wie lan-ge soll es dauern, dass die Bö-sen er-he-ben das Haupt?

Combien de temps, Seigneur, combien de temps enco-re verrons nous les méchants s'é-le-ver?
Wie lan-ge noch, o Herr, wie lan-ge soll es dauern, dass die Bö-sen er-he-ben das Haupt?

Combien de temps, Seigneur, combien de temps enco-re verrons nous les méchants s'é-le-ver?
Wie lan-ge noch, o Herr, wie lan-ge soll es dauern, dass die Bö-sen er-he-ben das Haupt?

Que vous
Eu er

sert, dis-entils, cette vertu, cet - te ver-tu sau - va - ge? De tant de plaisirs si doux pourquoi fuyez-vous lu - sa - ge? Votre
 Gott ist taub, — ist taub, spricht jene Schaar mit Höh - nen, niemals hat euch ge - nützt der Tu - gend eitles Wäh - nen - euer

p p f f f pizz.

p p f f f pizz.

Dieu ne fait rien, rien pour vous. Ri ons, chan - tons, dit cet te trou pe, dit cette trou - pe im - pi - e; de fleurs en
 Gott hat euch nim mer beschützt. Drum lacht und singt, so sprechen sie, lacht und singt, verbannt die Sor gen, durch Freu - den.

arco
 pizz.
 arco
 pizz.
 arco
 Alto I Solo.
 arco

flours, de plaisirs en plaisirs, promenons nos de-sirs. Sur l'a-ve-nir insensé qui se fi-e. Denos ans pas-sa-gers le
 tau-mel scheucht die Reu-e aus der Brust! Von Lust zu Lust! Was kümmert euch das Mor-gen? Alles ist bald da-hin, was uns

Arpa tacet.

Flute

Clarinet

Bassoon

Corni.

Trombe.

Alto. Ten.

Tromboni.
Basso.

Timpani in B.

tr. *p* *tr.* in G. D.

pp *f* *dim.* *pp*

pp *f* *dim.* *pp*

pp *f* *dim.* *pp*

nombre est incertain: hà - tons nous aujourd'hui de jouir de la vie; qui sait, qui sait si nous serons de
 freut und be - trübt! Lasset uns nur heute noch das Leben frisch genießen! Wer weiss, wer weiss, ob es ein Morgen

f *pp* *f* *dim.* *pp*

a 2. *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

a 2. *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

a 2. *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

a 2. *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

arco *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

arco *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

arco *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

main?
giebt?

Sei - gneur, Sei - gneur, Sei - gneur, verrons nous les méchants se le ver, verrons.

O Herr, o Herr, wie lang, dass wider dich sie er heben ihr Haupt, wi - der

Sei - gneur, Sei gneur, Sei - gneur, verrons nous les méchants se le ver, verrons.

O Herr, o Herr, wie lang, dass wider dich sie er - heben ihr Haupt, wi - der

arco *più f* *f* *sf* *sf* *sf* *sf* *ff* *f*

nous les méchants se le-ver? Qu'ils pleu- rent, ô mon Dieu, qu'ils fré- mis- sent de crain- te ces
 dich er- he- ben ihr Haupt? Nur Angst und Wei- nen, Herr, nur Furcht und Zit- tern sen- de. send'

nous les méchants se le-ver? Qu'ils pleu- rent, ô mon Dieu, qu'ils fré- mis- sent de crain- te ces
 dich er- he- ben ihr Haupt? Nur Angst und Wei- nen, Herr, nur Furcht und Zit- tern sen- de, send'

The image shows a page of a musical score, likely for a symphony or opera. It features multiple staves with musical notation and French lyrics. The score includes dynamic markings like "sempre ff" and "ff", and tempo markings like "a 2.". The lyrics are in French and appear to be a religious or dramatic text.

Lyrics:

mal - heu - reux, ces mal - heu - reux, qui de ta ci - té sain - te
 ih - nen, Herr, und stra - fe sie mit dei - nes Zorn's Ge - wit - tern!
 mal - heu - reux, ces mal - heu - reux, qui de ta ci - té sain - te
 ih - nen, Herr, und stra - fe sie mit dei - nes Zorn's Ge - wit - tern!

ne ver - ront point lé - ter - nel le splen - deur. C'est à nous de chanter, nous à qui tu ré - ve -

Sie geh'n nie zu dei - nen Höl - len ein! Wir a - ber singen dir, o Gott, im vollen Cho -

ne ver ront point lé ter nel - le splen - deur. C'est à nous de chanter, nous à qui tu ré - ve

Sie geh'n nie zu dei - nen Höl - len ein! Wir a - ber singen dir, o Gott, im vollen Cho -

Andante.

pp *sempre*

a 2.

f *tutti*

Sopr. I. Solo.

De tous ces vains plaisirs où leur
Von all' der wüsten Lust die das

les tes clartés immor-tel-les. C'est à nous de chan-ter tes dons et ta grandeur.

re. Uns öffnest du die Tho-re. Dein Lied soll stets in meinem Munde sein.

les tes clartés immor-tel-les. C'est à nous de chan-ter tes dons et ta grandeur.

re. Uns öffnest du die Tho-re. Dein Lied soll stets in meinem Munde sein.

Andante.

pp *a 2.* *sempre*

pp *pp* *sempre*

ff *p* *ff*

ff *ff* *ff*

ff *p* *ff*

ff *p* *ff*

ff *pizz.* *arco*

ff *pizz.* *arco*

ff *p* *ff*

a me se plonge, que leur reste ra t il? Ce qui res te d'un son ge. A leur ré veil, co ré.
 Herz hier um fangen, was bleibt davon zu rück? Wie die Nacht ist bald sie vergan gen! Und kommt der Tag, co

pp Qu'ils pleu - rent, pleu - rent, ô mon Dieu!

pp Nur Angst, nur Angst und Wei - nen, Herr!

ff *pizz.* *arco*

veil plein d'horreur!) pendant que le pauvre à ta table goûte-ra de ta paix la dou-ceur in-ef-fa-grau- en vol-ler Tag! rufst du zu dem Ti-schen den Ar-men, nimmst in Gnaden ihn auf, willst dich sei-ner er-bar-

Qu'ils fré-mis-sent de crai-te

Nur Furcht und ban-ges Zit-tern

ces

send'

Vol. arco

pizz.

ble, men. ils boi - ront dans la cou - pe af freu - se, in - é pui - sa - ble, que tu présen - te - ras, au
Doch die Schaar der Vër brecher leert aus - an jenem Tag, am Ta ge des Ge - richts, der Vër.

mal - heu - reux, ces mal heu - reux, qu'ils fré - mis - sent de crain -
ih - nen, Herr, und stra - fe sie mit dei - nes Zorn's Ge - wit

musical markings: cresc., p, pp, ff, pizz., arco

Musical score for page 112, featuring piano and vocal parts. The score includes dynamic markings such as *f*, *mf*, *cresc.*, *dim.*, *pp*, *ppp*, *pp*, *ppp*, *arco*, *te.*, *tern.*, and *Bassi*. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and several single staves. The vocal part includes lyrics in French and German.

Lyrics (French):
 jour de ta fu-reur, à tou-te la ra-ce cou-pa-ble.
 O réveil plein d'hor-
 O grau-en-vol-ler

Lyrics (German):
 gel-tung vollen Be-cher und all' ihr Hoffen ver-sinkt in Nichts.
 O réveil plein d'hor-reur!
 O grau-en-vol-ler Tag!
 O réveil plein d'hor-
 O grau-en-vol-ler

Additional markings: *a 2.*, *pp*, *ppp*, *pp*, *ppp*, *arco*, *te.*, *tern.*, *Bassi*.

The musical score consists of two systems. The first system contains 12 staves of instrumental music, including a piano introduction and a full orchestral arrangement. The second system contains 12 staves of vocal music with French lyrics. The lyrics are repeated across four voices (Soprano, Alto, Tenor, Bass). The music features various dynamics such as *cresc.*, *f*, *dim.*, and *p*. The tempo is marked *tr. m.* (tristemente moderato).

Lyrics:

reur!
Tag!

O son-ge peu du-ra-ble!
O Irrwahn der Ver-bre-cher!

O son-ge peu du-ra-ble, o dan-ge-reuse er-reur!
O Irrwahn der Ver-bre-cher, o Stunde des Ge-richts!

O son-ge peu du-ra-ble!
O Irrwahn der Ver-bre-cher!

O réveil plein d'horreur!
O grauen-vol-ler Tag!

O dan-ge-reuse er-reur!
O Stunde des Ge-richts!

reur!
Tag!

O son-ge peu du-ra-ble!
O Irrwahn der Ver-bre-cher!

O son-ge peu du-ra-ble, o dan-ge-reuse er-reur!
O Irrwahn der Ver-bre-cher, o Stunde des Ge-richts!

O son-ge peu du-ra-ble!
O Irrwahn der Ver-bre-cher!

O réveil plein d'horreur!
O grauen-vol-ler Tag!

O dan-ge-reuse er-reur!
O Stunde des Ge-richts!

N° 3.

Con moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Tromboni Alto.
Tenore.

Trombone Basso.

Arpa.

CORO I.

Soprano. Que du Seigneur la voix se fas - se en - ten -

Alto. Lasst uns dem heil' - gen Wort des Höch - sten lau -

Tenore. Que du Seigneur la voix se fas - se en - ten -

Basso. Lasst uns dem heil' - gen Wort des Höch - sten lau -

CORO II.

Soprano. Que du Seigneur la voix se fas - se en - ten -

Alto. Lasst uns dem heil' - gen Wort des Höch - sten lau -

Tenore. Que du Seigneur la voix se fas - se en - ten -

Basso. Lasst uns dem heil' - gen Wort des Höch - sten lau -

Con moto. Lasst uns dem heil' - gen Wort des Höch - sten lau

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wort, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wort, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wort, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wort, das un - sers Her - zens Kraft be - lebt,

soit ce qu'à l'herbe ten - dre est, au prin - temps, la frai -

wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings blu - men

soit ce qu'à l'herbe ten - dre est, au prin - temps, la frai -

wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings blu - men

soit ce qu'à l'herbe ten - dre est, au prin - temps, la frai -

wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings blu - men

cheur du ma-tin.
 Kel- che er- hebt.

cheur du ma-tin, est, au prin- temps, la fraîcheur du ma-tin.
 Kel- che er- hebt, der Früh- lings- blu- men Kel- che er- hebt.

cheur du ma-tin, est, au prin- temps, la fraîcheur du ma-tin.
 Kel- che er- hebt, der Früh- lings- blu- men Kel- che er- hebt.

cheur du ma-tin, du ma-tin.
 Kel- che er- hebt, Kel- che er- hebt.

cheur du ma-tin.
 Kel- che er- hebt.

cheur du ma-tin, est, au prin- temps, la fraîcheur du ma-tin.
 Kel- che er- hebt, der Früh- lings- blu- men Kel- che er- hebt.

cheur du ma-tin, est, au prin- temps, la fraîcheur du ma-tin.
 Kel- che er- hebt, der Früh- lings- blu- men Kel- che er- hebt.

cheur du ma-tin, la fraîcheur du ma-tin.
 Kel- che er- hebt, die Kel- che er- hebt.

Andante a tempo.

Flauti.

Oboi.

Clarineti.

Fagotti.

Corni.

Tromba.

Alto. Ten.

Tromboni.

Basso.

Timpani.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Joad.
 Cieux, écoutez ma voix. Terre, prête l'oreille. etc.
 le Seigneur se réveille.
Vernehmt mich Himmel! Leih dein Ohr mir, Erde! bis: Entflichtet, Sünder, denn der Herr erwacht!

Comment en un plomb vil l'or pur s'est-il changé?
Wie hat in Blei sich lautes Gold verkehrt!

Quel est dans le lieu saint ce pontife égorgé?
Wer ist der Priester am Altar erwürgt?

Pleure, Jérusalem, pleure, cité perfide!
Trenulos Jerusalem zerfliess' in Thränen!

Andante a tempo.

Allegro molto.

ritard.
Allegro molto.

pp
pp
pp

ritard.
pp
pp
pp

Des prophètes divins mal
heureuse homicide, de son
amour pour toi ton Dieu
s'est dépouillé.

Ton encens à ses
yeux est un encens
souillé...

Où menez-vous ces
enfants et ses femmes?

Le Seigneur a dé
truit la reine des
cités:

ses prêtres sont
captifs,

ses rois sont re-
jetés.

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

ritard.

pp
pp
pp

ritard.
pp
pp
pp

Dieu ne veut
plus qu'on vi
enne à ses so-
lemnités.

pizz.
p
pizz.
ritard.

arco
f
arco
f

rit

Allegro molto.

Andante.

Temple, ren- verse-toi. Cedres, jetez des flammes. Jérusalem, objet de ma douleur! Quelle main en un jour t'a ravi tous tes charmes? Qui changera mes yeux en deux sources de larmes pour pleurer ton malheur? O saint temple! O David! Dieu de Sion, rappelle, rappelle en sa faveur tes antiques bontés.

Stürz nieder, Tempel! Cedern, sprühet Flammen! Jerusalem, du meiner Seele Schmerz! In einem Tag ist deine Pracht erloschen? O, werdet Thränenquellen meine Augen und weinet seinem Fall. O heiliges Haus! O David! O Zion's Gott! Zu Zion's Gunst gedanke deiner Gnade.

Andante.

Andante a tempo.

Fl. *pp*

Ob.

Clar. *pp*

Fag. *pp*

Trombe in Es. *marcato*

Arpa. *pp*

Viol. I. *divisi* *pp* *trem.* *con sord.*

Viol. II. *divisi* *pp* *trem.* *con sord.*

Joad. Quelle Jérusalem nouvelle sort du fond du désert brillante etc. (Wird fortgesprochen während der Musik.)
Welch neu Jerusalem erhebt sich aus der Wüste Schoos? etc.

Andante a tempo.

Lève, Jérusalem, lève ta tête altière; etc.

Hoch, hoch, Jerusalem, dein stolzes Haupt! etc.

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features tremolos (trem.) and piano (pp) markings. The lyrics are in French and German.

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features tremolos (trem.) and piano (pp) markings. The lyrics are in French, German, and English.

Josabet.
 Hélas! d'où nous viendra cette insigne fa-
 veur si les rois de qui doit descendre ce
 sauveur....

*Woher die Gnade, wenn das Königshaus,
 aus dem der Heiland einst entsprossen
 soll —*

Cieux, repandez votre rosée, et que la terre enfante son sauveur! .
 Geuss, Himmel, deinen Thau hernieder, dass ihren Heiland sich
 die Erde zeugt!

Allegro maestoso.

Fl.

Ob.

Clar.

Fag.

Cor. in D.

Trombe in D.

Alt Ten.

Tromboni Basso

Timp. in D.G.

Arpa.

Viol. I.

Viol. II.

Viola

Vel.

Basso

Joad.

Préparez, Josabet, etc.
David porta lui même.
*Bereite du das reiche
Diadem, das die ge-
salbte Stirne Davids
schmückte.*

Et vous, pour etc.
de lances et d'épées,
*Ihr, um euch zu bewaffnen,
folget mir dahin, wo, unge-
weihem Blick entzogen, der
Lanzen und der Schwerter
Vorrath ruht,*

qui du sang philistin jadis
furent trempées,
*die einst, getaucht
in Philistäerblut,*

et que David etc.
d'honneurs chargé,
*der Sieger David,
alt und ruhmgew
krönt.*

fit consacrer au Dieu
qui l'avait protégé.
*dem Gott geweiht,
der stets sein Hort
gewesen.*

Allegro maestoso.

Piu Allegro.

Peut-on les employer etc.
en faire le partage.

*Man könnte sie nicht
würdiger gebrauchen.
Ich will sie selbst ver-
theilen; folget mir!* (Sie gehen ab.)

Sulamith.
Que de craintes etc.
offrir sur tes autels?

*O Schwestern, welche Furcht
und Todesangst! Allmächt-
ger Gott, sind das die Opfer-
spenden und Erstlingsgaben,
die von frommen Händen für
deinen Altar heute du ver-
langst?*

Quel spectacle à nos yeux timi-
des! etc.
Briller dans la maison de paix?

*Für unsre scheuen Blicke,
welches Grausen! Wer hätt'
es je gedacht, es würden
Schwerter klirren, Lanzen
sausen, wo sonst ein ew'ger
Friede lacht?*

Piu Allegro.

Clar.

Viol. I.

Viol. II.

Viola

Vel.

Basso

D'où vient que etc.
en ce pressant danger?
*Wie kommt es, dass im
Drange der Gefahren
Jerusalem so gottver-
gessen schweigt?*

D'où vient, mes soeurs, etc.
pas le silence?
*Sich nicht der heldenmüth'ge Abner
zeigt, vor Feindes Wuth euch zu be-
wahren?*

Hélas! dans une cour où l'on etc.
qui voudrait élever sa voix?
*Ach, wo am Hofe nur die rauhe Kraft und die Ge-
walt man als Gesetz betrachtet, nur der Gehorsam,
der keine Opfer achtet, Gunst, Ehr' und Würde
schafft; wer soll sich für die Unschuld da erheben?*

cresc. dim. f

cresc. dim. f

cresc. dim. f

cresc. dim. f

cresc. dim.

f

pp

pp

pp

p

f

p

Dans ce péril, dans ce dés-
ordre extrême, pour qui
prépare-t-on le sacré dia-
dème?
*Wo Alle fürchten, rath-
los beben, wess Stirn
soll hier das Diadem
umgeben?*

Le Seigneur a dai-
gné parler;
*Der Geist des Herrn
hat Jojada erfüllt;*

mais ce qu'à son prophete il
vient de révéler, qui pourra
nous le faire entendre?
*doch was er seinem Seher
jetzt enthüllt, wer kann es
deuten, wer uns lehren,*

S'arme-t-il pour nous dé-
fendre? S'arme-t-il pour
nous accabler?
*ob er sich waffnet, um uns
zu zerstören, ob er sich
waffnet, uns ein Schirm
und Schild?*

f

p

allacca

N^o 4.

Andante con moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

a 2.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dim.

O pro-mes - se! ô me - na - ce! ô té - né breux mys - tère! Que de maux, que de biens sont pré

Ist es Glück, ist es Leid, was uns sein Wort ver - kün - det? Ach, Ver - hei - ssung und Fluch sind uns

Andante con moto.

[illegible]

All^o vivace.

[illegible]

on ne se ra plus; u ne flamme cru el le dé trui ra tous ses or ne ments.

Zi on, dei ne Burg wird er darnieder rei ssen, des Stammes Wurzeln sind ver dorrt.

Dieu pro tège Si on; el

Heil Zi on, dich beschützt dein

Je vois tout son é-clat dis - pa-raî - tre à mes
 Ich se - he Zi-on's Glanz und Ruhm vom Feind ge-
 le a pour fon - de - ments sa pa - role é - ter - nel - - - le.
 Gott, vertrau' dem Wort! Er hat es dir ver - hei - - - ssen!

yeux, _____ à mes yeux. Dans un gouf fre profond Si on est descen

raubt, _____ vom Feind geraubt. Sie wird sich nimmermehr vom tie - fen Fall er

ff Je vois de tou tes parts sa clar - té ré - pandu e.
ff Ich se he Zi on's Glanz auf's Neu - e sich be - le - ben.

Je vois de tou tes parts sa clar té ré - pandu - e.
 Ich se he Zi on's Glanz auf's Neu - e sich be - le - ben.

du - e, — Si - on est des - cen - du - e.

he - ben, — vom tie - fen Fall er - he - ben.

Si - on a son front dans les cieux, Si - on a son front dans les cieux, — dans des

Schon ragt in die Wöl - ken ihr Haupt! Schon ragt in die Wöl - ken ihr Haupt, — ihr

Quel tris te abais se ment! — Que de cris de dou leur!

Be-jam mernsuer the Schmach! Welch' ein Schmerzens g'schrei!

cieux. Quel leim mortel le gloi re! Que de chants de vic-

Haupt! Un-sterblichkeit und Eh-re! Ju-bel ruf! Sie ges

Que de cris de dou-leur! Que de cris de dou-leur, de dou-leur, que de cris! Que de

Welch' ein Schmerzens - schrei! Welch' ein Schmerzens - schrei, welch' ein Schrei, welch' ein Schrei! *Welch' ein*

toi - re! Que de chants de vic-toi - re, de chants, — de chants! Que de chants!

chö - re! Welch' ein Ju - bel - ruf! Welch' ein Ju - bel - ruf! *Ju - bel - ruf!*

cris! Si - on ne se - ra plus; u - ne flamme cru - el - le, Si - on ne se - ra

Schrei! Weh! Zi - on, dei - ne Burg wird er darnie - der - rei - ssen! Weh! Zi - on, dei - ne

Que de chants! Que de chants! Que de chants de vic - toi - re! Que de

Ju - bel - ruf! Ju - bel - ruf! Ju - bel - ruf! Sie - ges - chü - re! Ju - bel -

plus; u - ne flamme cru - el - le dé - trui - ra ses or - ne - ments. Que de cris, —
 Burg wird er darnie - der - rei - ssen, des Stam - mes Wurzeln sind ver - dorrt. Welch' ein Schrei! —
 chants! Que de chants de vic - toi - re! Que de
 ruf! Ju - bel - ruf! Sie - ges - chö - re! Ju - bel -

Andante come sopra.

que de cris de dou-leur! O promes selô me-na celô

Welch' ein Schmerzens schrei! Ist es Glück, ist es Leid, was

chants de vie toi re!

ruf! Sie-ges chü-re!

Andante come sopra.

Andante tranquillo.

pp *cresc.* *pp* *cresc.* *dim.* *pp* *pp* *cresc.* *dim.* *pp* *pp* *cresc.* *dim.* *pp*

tè - re.
 schie den.

D'un cœur qui t'ai me, mon Dieu, qui peut trou- bler la paix?
 Ein Herz voll Frie den hat Trost in je dem Au- genblick.

vé - rons sa co lè - re; es pé - rons, es - pé - rons en son a - mour.
 har - re naus in Frie den, ver trau en fest, — ja fest auf sei ne Huld.

vé rons sa co lè re; es pé - rons, es - pé - rons en son a - mour.
 har re naus in Frie den, ver trau en fest, — ja fest auf sei ne Huld.

pizz. *pp* *pizz.* *pp*

pp

pp

pp

pp

Il cherche en tout — ta vo lon té su - prê me et ne se cherche jamais. et — ne se cherche jamais. Sur le
 sieht nur auf Gott — und sein Gebot hie nie den. nicht auf sich selbst zurück. nicht auf sich selbst zurück. Und sind

Il cherche en tout — ta vo lon té su - prê - me et — ne se cherche ja - mais.
 sieht nur auf Gott — und sein Gebot hie nie - den, nicht — auf sich selbst zu rück.

Il cherche en tout ta vo lon té su - prê - me et ne se cherche ja mais.
 sieht nur auf Gott und sein Gebot hie nie - den, nicht auf sich selbst zu rück.

ter re, dans le ciel mê me, est il d'autre bon heur que la — tran quille paix d'un coeur qui t'ai me, qui t'ai
 Lei den ihm auch be schieden: trotz al lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie den; doch bleibt, —

f *cresc.* *dim.*

Est il d'autre bon heur que la — tran quille paix d'un coeur qui t'ai me,
 Trotz al — lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie den;

cresc. *dim.*

Est — il d'autre bon heur que la — tran quille paix d'un coeur qui t'ai — me,
 Trotz al — lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie den;

pp *pp* *pp*

D'un coeur qui
 Ein Herz voll
 D'un coeur qui
 Ein Herz voll

me, que la tran quille paix d'un coeur qui fai me? Sur la ter - re, dans le ciel mè me, est il d'autre bon -
 — doch bleibt — das wahre Glück ein Herz voll Frie - den. Und sind Lei - den dir auch be schieden: trotz al - lem. Missge -

que la tran quil le paix d'un coeur qui fai - me? Sur la ter re, dans le ciel mè me, est il d'autre bon -
 doch bleibt das wah - re Glück ein Herz voll Frie den. Und sind Lei - den dir auch be schieden: trotz al - lem. Missge -

que la tran quille paix d'un coeur qui fai - me? Sur la ter re, dans le ciel mè me, est il d'autre bon -
 doch bleibt das wahre Glück ein Herz voll Frie den. Und sind Lei - den dir auch be schieden: trotz al - lem. Missge -

fai me? Sur la ter - re, dans le ciel mè me, est il d'autre bon
 Frie - den. Und sind Lei - den dir auch be schieden: trotz al - lem. Missge -

fai me? Sur la ter - re, dans le ciel mè me, est il d'autre bon -
 Frie - den. Und sind Lei - den dir auch be - schieden: trotz al - lem. Missge

The musical score is written for voice and piano. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *p*, *cresc.*, *pp*, *f*, and *dim.*. The lyrics are in French and German.

French lyrics:
 heur que la tran- quille paix d'un coeur qui fai- me, qui fai- - me, que la tran- quil- le paix d'un
 schick doch bleibt das wahre Glück ein Herz voll Frie- den, doch bleibt das wah- re, wah- re Glück ein

German lyrics:
 heur que la tran- quille paix d'un coeur qui fai- me. que la tran- quil- le paix d'un
 schick doch bleibt das wahre Glück ein Herz voll Frie- den. das wah- re Glück ein

Additional lyrics for the piano part:
 heur d'un coeur qui fai- me, d'un coeur qui fai- me, d'un coeur, d'un coeur qui
 schick ein Herz voll Frie- den, ein Herz voll Frie- den, d'un coeur qui
 ein Herz voll

pp

dim. *pp* *pp*

pp *pp* *pp* *pp*

cœur qui fai me, d'un cœur, d'un cœur qui fai me?
Herz voll Frie den, ein Herz, ein Herz voll Frie den.

cœur qui fai me, d'un cœur qui fai me?
Herz voll Frie den, ein Herz voll Frie den.

cœur qui fai me, qui fai me, qui fai me?
Herz voll Frie den, voll Frie den, voll Frie den.

fai me, d'un cœur qui fai me, qui fai me?
Frie den, ein Herz voll Frie den, voll Frie den.

fai me, d'un cœur qui fai me, qui fai me?
Frie den, ein Herz voll Frie den, voll Frie den.

arco *pp* *arco* *pp*

Kriegsmarsch der Priester. (Vor dem vierten Akt.)

Allegro vivace.

Allegro vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in D.

Tromboni Alto.
Tenore.

Trombone Basso.

Ophicleïde.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Measures 1-4 of the musical score. The score is written for a full orchestra. The tempo is Allegro vivace. The key signature has one flat (B-flat) and the time signature is common time (C). The score shows a crescendo from measure 1 to 3, followed by a piano section in measure 4. Dynamics include mf, ff, p, and cresc. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Allegro vivace.

This page of musical notation is a page from a piano score, likely for a large-scale work. It features 14 staves of music, arranged in two systems of seven staves each. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one flat (B-flat), and the time signature is 2/4. The score is marked with a forte (*ff*) dynamic throughout. The notation includes various musical symbols such as slurs, ties, and repeat signs. The page is numbered 147 in the top right corner.

f *a 2.* *f* *mf* *cresc.* *ff* *mf*

f *a 2.* *f* *mf* *cresc.* *ff* *mf*

f *a 2.* *f* *mf* *cresc.* *ff* *mf*

f *f* *mf* *cresc.* *ff* *mf*

f *a 2.* *f* *p* *cresc.* *ff* *p*

f *a 2.* *f* *p* *cresc.* *f* *p*

f *f* *f* *f* *f* *f*

f *ff* *f* *f* *f* *f*

f *mf* *cresc.* *f* *mf* *f*

f *mf* *cresc.* *f* *mf* *f*

f *mf* *cresc.* *f* *p* *f*

f *mf* *cresc.* *f* *mf* *f*

f *mf* *cresc.* *f* *mf* *f*

This page of musical notation, page 149, contains multiple staves of music. The notation is complex, featuring various rhythmic patterns, dynamic markings, and articulation marks. The staves are arranged in a system, with some staves having a treble clef and others a bass clef. The music is written in a key signature of one sharp (F#). The dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). There are also crescendo markings (*cresc.*) and articulation marks such as accents and slurs. The notation includes various musical symbols such as notes, rests, and bar lines. The page is numbered 149 in the top right corner.

This page of musical notation is a score for a piano piece, likely a sonata or a study. It consists of 14 staves, arranged in pairs of seven. The notation is complex, featuring a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical symbols such as clefs, key signatures, and dynamic markings like 'p' (piano) and 'a 2' (second ending). The notation is written in a clear, professional style, with a focus on the rhythmic and melodic development of the piece. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a bass clef and a key signature of one flat. The eleventh staff begins with a treble clef and a key signature of one flat. The twelfth staff begins with a bass clef and a key signature of one flat. The thirteenth staff begins with a treble clef and a key signature of one flat. The fourteenth staff begins with a bass clef and a key signature of one flat. The notation is written in a clear, professional style, with a focus on the rhythmic and melodic development of the piece.

This musical score is for a piano and bass arrangement. It consists of 12 staves. The first four staves are for the piano, and the last four are for the bass. The middle four staves are empty. The piano part is in the key of B-flat major (two flats) and 3/4 time. The bass part is in the key of B-flat major (two flats) and 3/4 time. The score is divided into two systems, each with four staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piano part features a melody with a 'p' (piano) dynamic marking in measure 5. The bass part features a bass line with a 'p' (piano) dynamic marking in measure 5. The score ends with a double bar line and repeat signs in the final measure of each system.

This musical score page, numbered 152, contains multiple staves of music. The notation includes treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves showing a continuous melodic line and others providing harmonic support. Key markings include 'cresc.' (crescendo) and 'p' (piano). The bottom of the page features the publisher's information.

M. B. 115.

This musical score is for a piano piece, page 153. It features a complex arrangement of staves. The top system consists of four staves: three treble clefs and one bass clef. The first treble staff begins with a first ending bracket labeled 'a 2.'. The second and third treble staves contain sustained chords and melodic lines. The fourth staff in the first system is a bass clef staff with a continuous eighth-note pattern. The middle section of the score contains five empty staves, likely for a vocal or solo instrument. The bottom system also consists of four staves: three treble clefs and one bass clef. The first three treble staves contain sustained chords and melodic lines, while the fourth staff continues the eighth-note pattern. The score is marked with a piano 'p' dynamic throughout. The key signature has two flats, and the time signature is 3/4.

This page of musical notation is a score for a large ensemble, likely a symphony or concert band, featuring 15 staves. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The staves are arranged in a system, with some staves having a double bar line and a repeat sign. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc.*, *ff*, *f*, *p*, and *a 2.*. The staves are numbered 1 through 15, and the notation includes various musical symbols such as notes, rests, and articulation marks.

This page of musical notation, numbered 155, contains a complex arrangement of music across 16 staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando) are used throughout. Articulation marks, including trills (*tr*) and accents (*a2*), are present. The music is written in a key signature of one flat (B-flat) and a time signature of 2/4. The notation is dense, with many beamed notes and complex chordal structures.

This image shows a page of musical notation, likely from a symphony score. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a melodic line with many beamed sixteenth and thirty-second notes, and dynamic markings of *f* and *ff*. Below it are several other staves, including a bass clef staff with a melodic line and a grand staff (treble and bass clefs) with a more complex, rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The overall style is that of a classical music score, with a focus on intricate melodic and rhythmic patterns.

This page of musical notation, page 157, features a complex arrangement of 16 staves. The first five staves are for the right hand, and the last eleven staves are for the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'f'. There are also some markings like 'a 2.' and '3' indicating specific musical techniques or fingerings. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

This page of musical notation, numbered 158, contains a complex arrangement of music across 18 staves. The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features a variety of rhythmic patterns, including triplets (indicated by a '3' over a group of notes) and sixteenth notes. Dynamic markings such as 'f' (forte) are used throughout. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and repeat signs.

Nº 5.

Allegro maestoso.

Flauti. *p cresc.* *ff*

Oboi. *p cresc.* *ff* *p*

Clarineti in B. *p cresc.* *ff* *p* *pp*

Fagotti. *p cresc.* *ff* *p* *pp*

Corni in F. *p cresc.* *ff* *p*

Trombe in C. *p* *cresc.* *ff* *p* *pp*

Tromboni Alto. Tenore. *p* *cresc.* *al* *ff*

Trombone Basso. *p* *cresc.* *al* *ff*

Timpani in F. C. *tr* *ff* *p* *pp*

Violino I. *ff* *p*

Violino II. *ff* *p*

Viola. *ff* *p*

Soprano. *f* *p*
Par- tez, — par- tez, — enfants d'Aaron, par- tez: ja- mais plus illustre que relle de vos aïeux, n'ar male

Alto. *f* *p*
So geht, — so geht, — ihr Kin- der Aaron's, geht! Nie stritten eurer Väter Heere in besserm Kampf zu höhirr

Tenore.

Basso.

Violoncello. *ff* *p*

Basso. *ff* *p*

Allegro maestoso.

zè - le. Par - tez, — par - tez, — en - fants d'Aaron, par - tez! — Par - tez, par - tez, en - fants d'Aaron, par -

Eh - re. So geht, — so geht, — ihr Kin - der Aa - rons, geht! — So geht, so geht, ihr Kin - der Aa - rons,

The image shows a page from a musical score, likely for a symphony. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The dynamics range from *p* (piano) to *ff* (fortissimo). The lyrics are in French and German, indicating a vocal or choral part. The French lyrics are: "tez. C'est votre roi, cest Dieu pour qui vous com - bat - tez, pour qui vous com - bat - tez. Par - tez, en -". The German lyrics are: "geht! Für euren Kö - nigs - sohn den Kampf für Gott be - steht, den Kampf für Gott be - steht! So geht, ihr". The score includes various musical notations such as beams, slurs, and articulation marks. The overall layout is typical of a printed musical score, with staves arranged in a system.

qui vous combat - tez, pour qui vous com - bat - tez! Par - tez, par -

eu - ren Kö - nigs - sohn den ed - len Kampf be - steht! So geht, so

qui nous combat - tons, pour qui nous com - bat - tons! Par - tons, par - tons, en - fants d'Aaron, par - tons, par - tons! —

unsern Kö - nigs - sohn den ed - len Kampf be - steht! Wir geh'n, wir geh'n den ed - len Kampf be - steht, wir geh'n! —

Musical score for a choral and piano piece, page 164. The score features vocal parts with lyrics in French and German, and piano accompaniment with various musical notations like *pp*, *dim. sempre*, and *pizz.*.

The vocal parts include the following lyrics:

French: *tez, en-fants d'Aaron, par-tez, par-tez, par-tez!*
 German: *geht, ihr Kin-der Aa-rons, geht, so geht! so geht!*
 French: *Par-tons, par-tons!*
 German: *Wir gehn, wir gehn!*

The piano accompaniment includes various musical notations such as *pp* (pianissimo), *dim. sempre* (diminuendo sempre), and *pizz.* (pizzicato).

Andante sostenuto assai.

[illegible]

Andante sostenuto assai.

Allegro agitato.

cresc.

p

p

arco
p

arco
p

arco
p

cresc.

cresc.

cresc.

cresc.

Sopr. II. Solo.

cresc.

Où sont, Dieu de Ja_cob, les an - ti_ques bontés? Dans l'hor_reur qui nous en_vi_ronne, n'en_tendstu que la voix de nos i_
 Gott unsrer Vā_ter, so sprich, ist deine Lie_be vor_bei? Sol_len die Wunder nie sich er_neu_en? Hörst du nimmer - mehr auf unser

arco
p

arco
p

cresc.

cresc.

p

Allegro agitato.

ni - qui - tés? N'es-tu plus le Dieu, plus le Dieu qui pardon - ne?
 Angst-ge-schrei? Kannst du den Sün-tern nicht, nicht den Sün-tern ver-zei - hen?
 Sopr.
 Où sont, Dieu de Ja - cob, tes an - ti-ques bontés?
CORO. Alt.
 Gott unsrer Väter, so sprich, ist deine Lie-be vor-bei?
 Ten. u. Bass.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Sopr. I. Solo.

cresc.

C'est à toi que dans cet te guerre les fle-ches des mé chants pré-tendent s'adres-ser. Fai-sons, di-sent ils, ces-ser les fê-tes de
Ge-gen dich und die dich vereh-ren, er-he-bet sich der Schwarm in wil-dem Ue-ber-muth. Schonsprechen sie voll Wuth:, Lasst uns den

p

cresc.

p

cresc.

Dieu sur la terre; de son joug impor-tun délivrons les mortels; massacrons tous ses saints; ren-versez ses autels; que de son
 Tem-pel zerstören, werft von euch ab sein Joch, werft's ab auf im-mer-dar, mordet des Her-ren Volk, stürzt nie-der den Altar! Von seinem

nom, que de sa gloi.re il ne reste plus de mé moi re, il ne reste plus de mé moi.re; que ni lui ni son Christ ne
 Ruhm darfhier auf Er.den nicht ei.ne Spur ge.dul.det wer den,nicht ei ne Spur ge.dul det werden. We der ernoch sein Christ soll

regnent plus sur nous, que ni lui ni son Christ ne regnent plus sur nous. Où sont, Dieu de Ja - cob, tes an - ti-ques bontés,
 herrschen ü - ber uns, weder er noch sein Christ soll herrschen ü - ber uns! Gott unsrer Vä - ter, so sprich, ist al - le Lie - be vorbei?

arco
p
cresc.

Andante sostenuto come I.

[illegible]

Allegro agitato.

Allegro agitato.

p

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Sopr.I. Solo.

p

Seigneur! Tri-ste reste de nos rois, chère et der-nière fleur du-ne-ti-ge si
O Herr! Ein-ziger, letz-ter Spross, Knospe, die ein-sam noch blüht am Stam-me der

N'es - tu plus le Dieu des vengean - ces? _____

Bist du nicht der Gott der Ra - che? _____

Sopr. I. Solo.

Seigneur!
O Herr!

Tri - ste reste de nos rois, chère et der - niè - re fleur du - ne - ti - ge si
Ein - ziger, letz - ter Spross, Knospe, die ein - sam noch blüht am Stam - me der

N'es - tu plus le Dieu des vengean - ces?_____

*Bist du nicht der Gott der Ra - che?*_____

Allegro agitato.

dim.
p
cresc.
dim.
pp
cresc.
sf
dim.
pp
cresc.
sf
dim.
cresc.
sf
dim.
pp
cresc.
sf
dim.

bel - le, hé - las! sous le cou teau d'ù ne mè re cru el - le te verrons nous tom - ber u - ne se - con - de
 Für - sten! Wèh uns, dei ne Mutter sehn nach deinem Blut wir d'ür sten, das ein - mal schon der Dolch - der Mör - de rin ver -

[illegible]

p *dim.* *pp* *f* *dim.*

tr *pp* *trem.* *pp* *trem.* *pp* *p* *cresc. poco a poco*

beau la voix du Dieu vivant a ra.ni.mé ta cen.dre.
 weckt des ew'-gen Got-tes Ruf zu neu-em Lebens-mor-gen?

Alto I. Solo.
 Dun père et d'un'aï-eul con-tre toi ré-vol-tés, grand Dieu, les at-ten.
 O Herr, rächst du an ihm der Väter Frevel-wahn, die schwe-re Misse-

dim. *p* *p* *cresc. poco a poco*

dim. *p* *p* *cresc. poco a poco*

p

a2

cresc.

f

mf

f

(auf dem Theater.) in D.

mf

cresc.

trem.

p

cresc.

f

pp cresc.

f

pp cresc.

f

trem.

p

cresc.

f

pp cresc.

f

Sopr. I. Solo.

I. *cresc.*

II. *cresc.*

Est-ce que sans re - tour ta pi-tié la-ban-don-ne?

ta pi - tié la-ban-don-ne?

tats lui sont-ils im-pu-tés?

Hast du kein Mit-leid mehr, willst du denn nie ver-zeihn?

willst du denn nie ver - zei-hen?

trem.

p

cresc.

p

cresc.

fp

trem.

p

cresc.

fp

Sostenuto come I.

a2.
 ff dim.
 ff dim.
 ff dim.
 ff dim.
 a2.
 ff dim.
 f dim.
 p
 p cresc.
 p cresc.
 p cresc.
 ff dim.
 ff dim.
 ff dim.
 ff dim.
 ta pi - tié la - ban - don - ne? Sei - gneur, par - don - ne! Sei.
 willst du denn nie ver - ze - hen? O Herr, er - wa - che! O
 Sopr. ff
 Où sont les traits que tu lan - ces,
 Alto. ff
 Gott un - srer Vä - ter, er - wa - che!
 p cresc.
 ff dim.
 ff dim.

Sostenuto come I.

gneur, par - donne! Nes - tu plus le Dieu ja - loux? Nes - tu plus le Dieu qui pardon -
 Herr, er - wach! Hörst du nicht un - ser Angstge - schrei? Bist du nicht der Gott - der Ra -
 Dieu, dans ton ju - ste courroux? Nes - tu plus le Dieu ja - loux? Nes - tu plus le Dieu qui pardon -
 Ist dei - ne Lie - be vor - bei? Hörst du nicht un - ser Angstge - schrei? Bist du nicht der Gott - der Ra -

Chères soeurs, n'entendez vous pas etc.
 retirons nous à l'ombre salutaire
 du redoutable sanctuaire.

(sie gehen ab)

ne?
 che?
 ne?
 che?

Hört Ihr - Allmächtiger, steh' uns bei!
 Hört Ihr der Tyrrier Trompeten klingen?
 Ich fühle selbst ihr wüthendes Geschrei
 mit Schauder mich durchdringen. Auf
 lasst uns fliehn! den Schrecken uns
 entziehen, und vor der Blutgier Scher
 gen uns in der Nacht des Heiligthumes
 bergen.

pp
 pp
 f
 p
 tr
 dim.
 pp
 p
 pp
 p
 pp
 p
 pp
 p
 pp

divisi

Nº 6. (Während des Dialogs in der letzten und vorletzten Scene.)

Allegro maestoso.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Trombe in C.
(im Orchester.)

Trombe in C.
(auf dem Theater.)

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

C O R O.

Allegro maestoso.

Tout l'univers est plein de sa magni-fi-cen-ce: qu'on l'a-do-re ce Dieu: qu'on l'in-voque à jamais, qu'on l'a-do-re ce Dieu, qu'on l'in-voque à ja-
 Ja, durch die ganze Welt ist seine Macht ver-kündet, An-betung und Dank sei dir e-wig ge-bracht, An-betung und Dank sei dir e-wig ge-
 Tout l'univers est plein de sa magni-fi-cen-ce: qu'on l'a-do-re ce Dieu: qu'on l'in-voque à jamais, qu'on l'a-do-re ce Dieu qu'on l'in-voque à ja-
 Ja, durch die ganze Welt ist seine Macht ver-kündet, An-betung und Dank sei dir e-wig ge-bracht, An-betung und Dank sei dir e-wig ge-

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Dieu, qu'on lin - vo - que à ja-mais, lin - vo - que, lin - vo - que, qu'on lin - voque, lin - vo-que à ja-mais!

bracht, sei dir e - wig ge-bracht, An-be - tung, An-be - tung sei dir e-wig, e - wig ge-bracht!

qu'on lin - vo-que, lin - vo - que à ja-mais, lin - vo - que, lin - vo - que, qu'on lin - voque, lin - vo-que à ja-mais!

sei dir e - wig, e - wig ge-bracht, An-be - tung, An-be - tung sei dir e-wig, e - wig ge-bracht!